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THIRD WEEK

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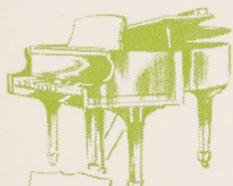
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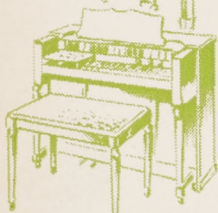
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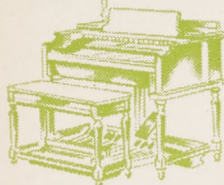
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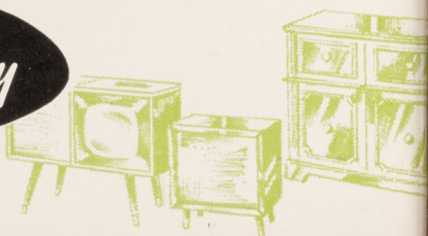
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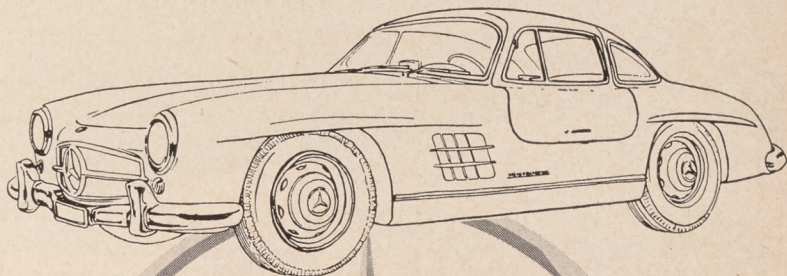


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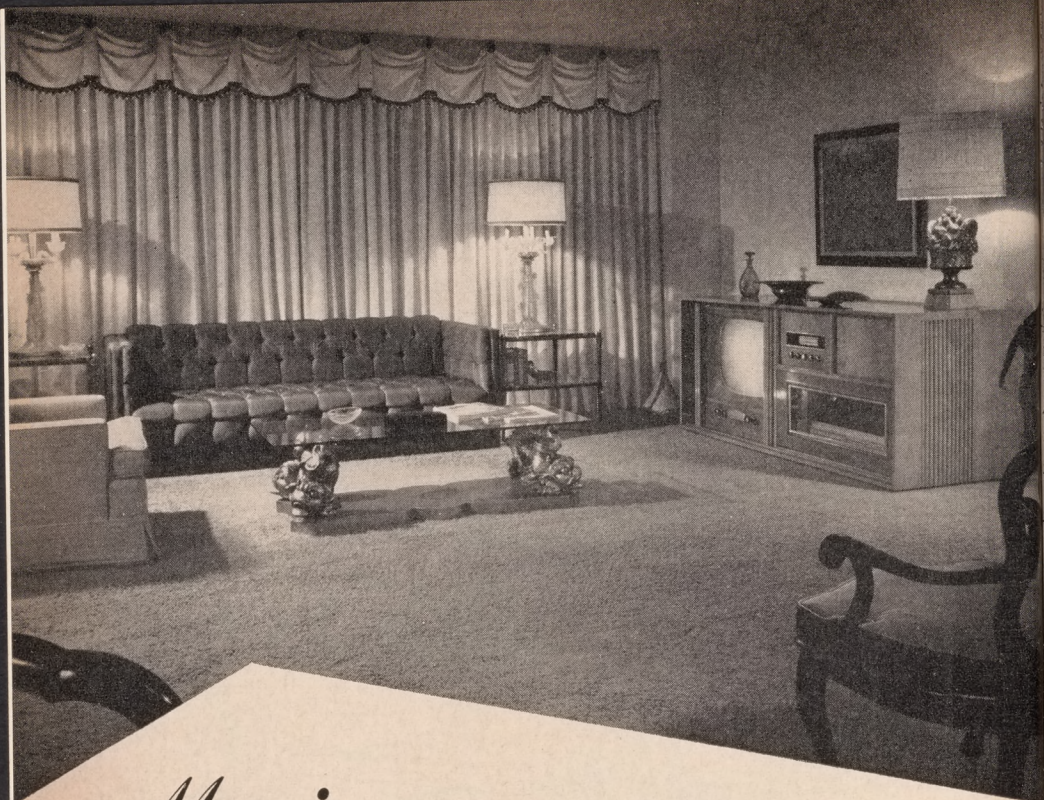
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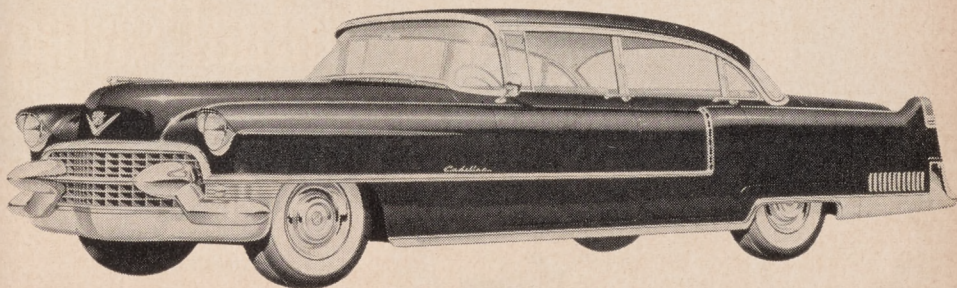
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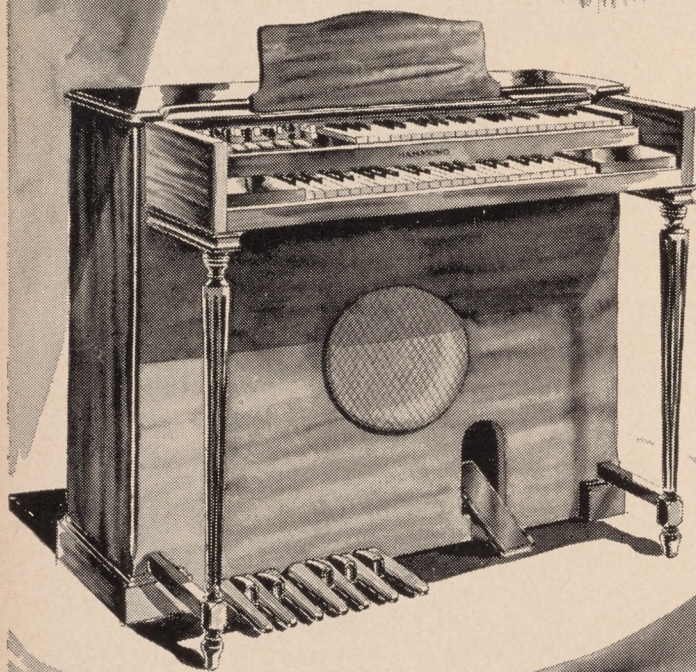
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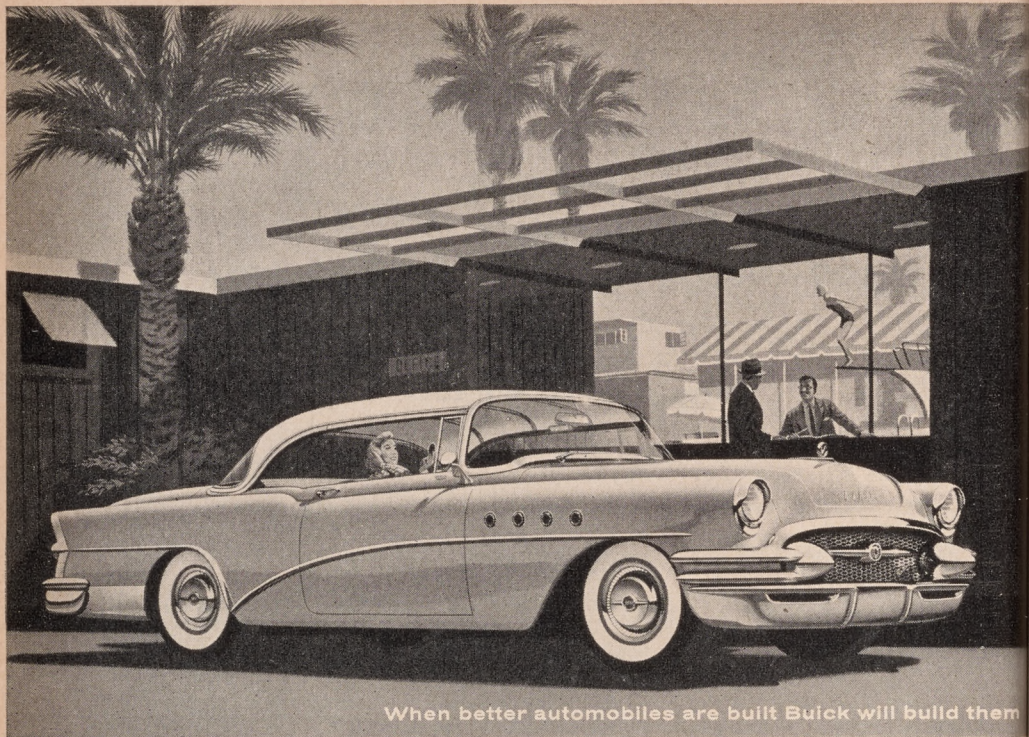
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- I. Allegro con brio
- II. Marcia funebre: Adagio assai
- III. Scherzo: Allegro vivace; Trio
- IV. Finale: Allegro molto

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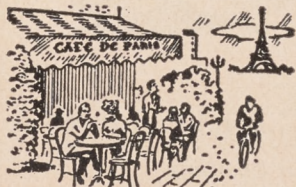
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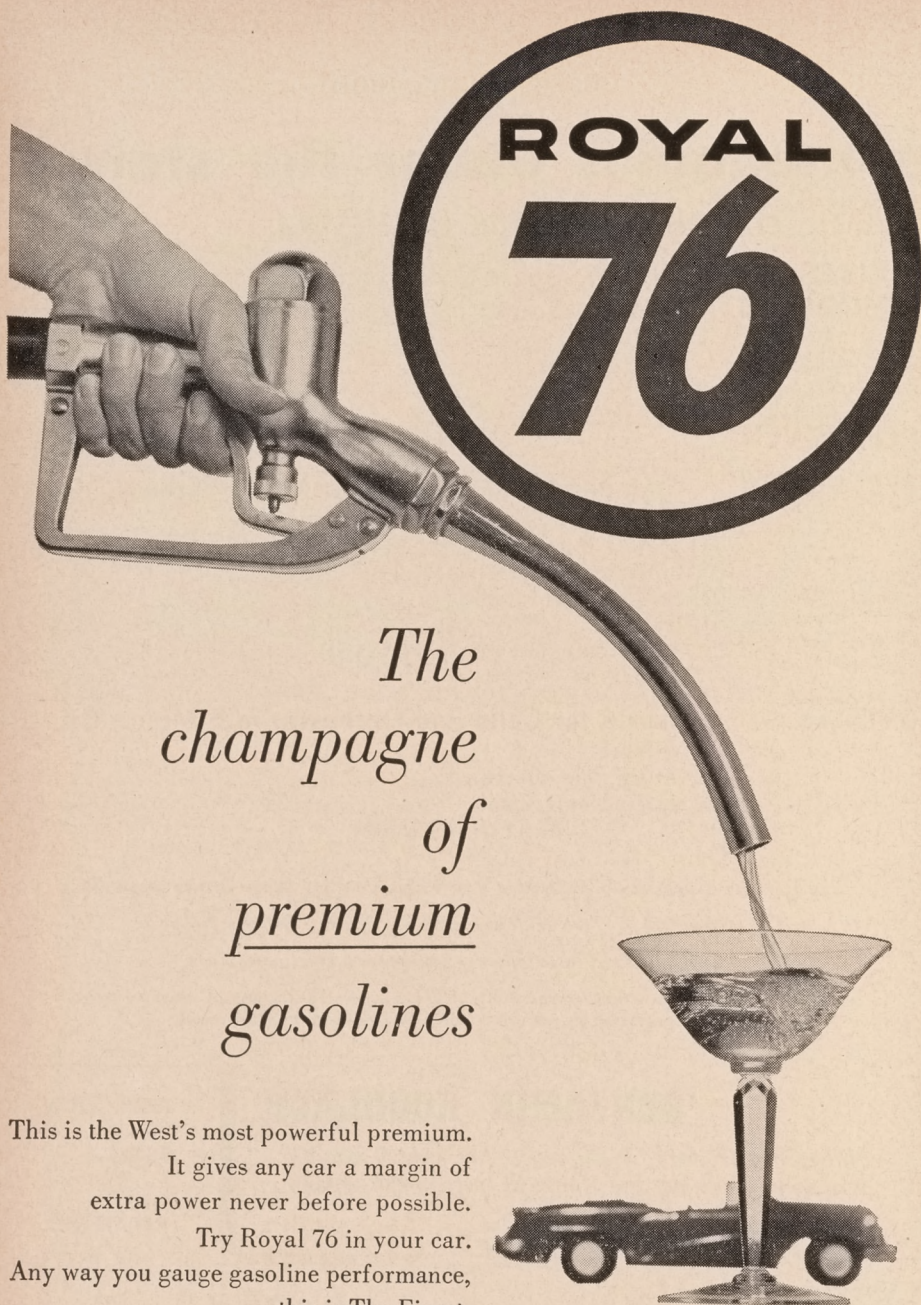
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Concert Comments

TUESDAY, JULY 19, 1955

by ROBERT TURNER

Overture to "Coriolanus," Op. 62

Ludwig van Beethoven (1770-1827)

This dramatic work (1807) was composed as the overture to the tragedy "Coriolan" by the Austrian playwright Heinrich Josef von Collin. Like Shakespeare's more famous play of the same name, Collin's taut drama is based on the more or less legendary tale of a Roman hero of the fifth century B. C. who went over to the enemy.

The story appears originally in the writings of Livy and Plutarch. Coriolan, or Coriolanus, was a proud aristocrat who derived his name from the Volscian city of Corioli which he conquered. On his return to Rome he denounced the tribunes — the spokesmen of the plebeians — and for this he was impeached and sent into exile (491 B. C.).

Coriolan now went back to the Volscians, and mustering a huge army among them, led a march on Rome. Pausing at the gates before proceeding to sack the city, he was

met by emissaries of the patricians and priests who came to plead with him. When he refused to turn back, the Romans sent his wife, Veturia, and his mother, Volunia, to plead their cause. At length the contemptuous Coriolan gave in. According to Plutarch, and to the Shakespearean play, Coriolan was now murdered by the Volscians; in Collin's play he took his own life.

Beethoven's wonderfully direct and red-blooded overture opens with a fourteen-measure passage based on string unisons and resounding chords for the full orchestra; then the dramatic first theme is heard, starting softly and building to a mighty climax. The lyrical second theme is heard in the key of E flat; according to the principles of classical structure it reoccurs in the main tonic key of C in the recapitulation. The overture does not pretend to depict the entire story of Coriolan, but Wagner and others have no doubt been justified in likening its contrasting themes to the mad resolution of the renegade hero, and to the imploring voices of his wife and mother.

(Continued on Page 15)



Hermann Walecki



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TUESDAY CONCERT COMMENTS (Continued)

Symphony No. 3 in E Flat Major, Op. 55 ("Eroica")

Ludwig van Beethoven

The creation of the "Eroica" Symphony began a new era in the history of music. Less than two years after the composition of his delightfully "classical" Second Symphony, Beethoven completed this work which, perhaps better than any other, marks the transition to the "romantic" style of the nineteenth century. The sparkling grace, the delicacy and refinement of the Second Symphony are supplanted by ruggedness, tension and drama in the Third.

The most significant word explaining this composition is that supplied by the composer himself, in whose hand the title "*Sinfonia Eroica*" ("Heroic Symphony") appears on the manuscript. Whatever the symphony may encompass, its character is certainly heroic. Whether or not

the "hero" was Napoleon is beside the point. (The well-known story of the dedication of the work is that it was originally intended to honor Bonaparte; when the Corsican made himself Emperor the disillusioned Beethoven predicted he would become a tyrant and changed the dedication to "the memory of a great man.")

Only slowly, and from inauspicious beginnings, did the significance of this symphony find its way into man's consciousness. At its first public performance, at a concert in Vienna sponsored by the violinist Clement (April 7, 1805), it was ridiculed. The more charitable members of the audience wished it had more "light, clarity and unity." Others found it grotesque, tiresome. The critic of the *Allgemeine musikalische Zeitung* called the work "virtually a daring, wild fantasy, of inordinate length and extraordinary difficulty . . . There is no lack of striking and beautiful passages in which the

(Continued on Page 17)

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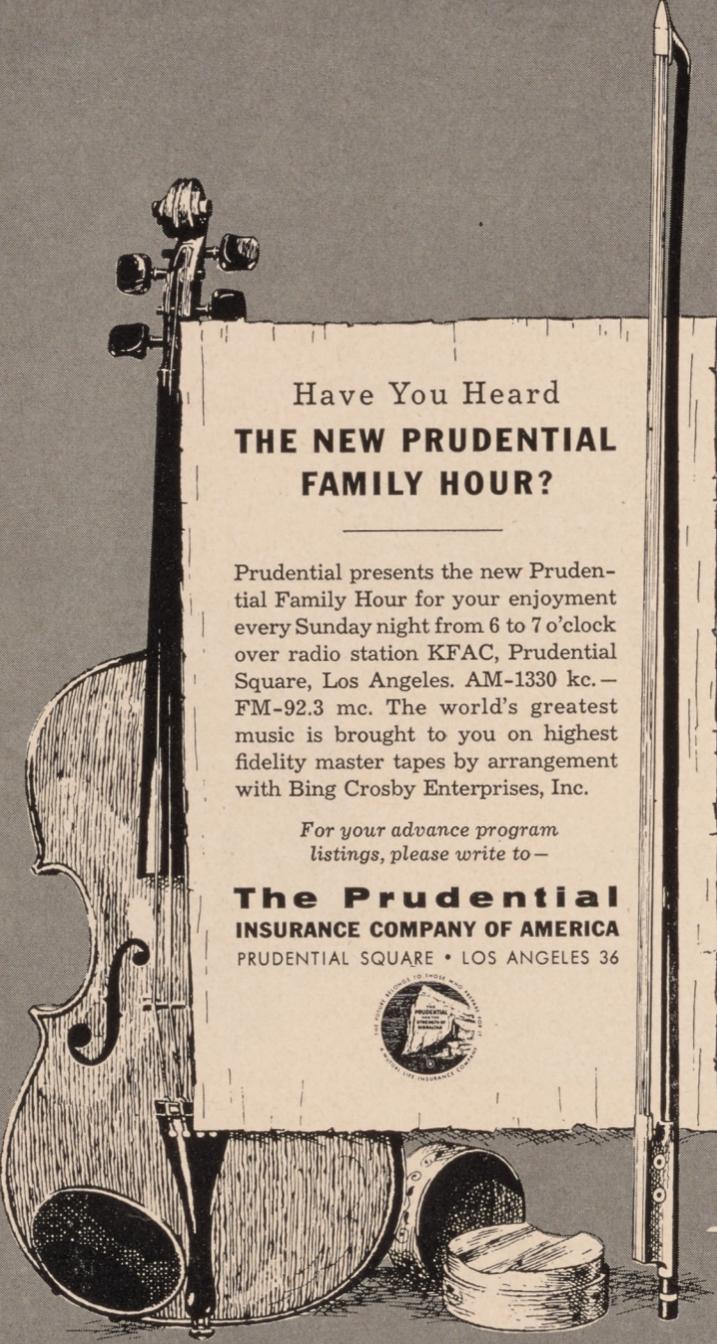
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TUESDAY CONCERT COMMENTS (Continued)

force and talent of the author are obvious; but on the other hand, the work seems often to lose itself in utter confusion."

Probably because it appears at the outset, soon after the word "Eroica" itself, the first theme has come to be known as the "hero" theme. (This theme, incidentally, bears a perfect resemblance to a passage in Mozart's opera "Bastien and Bastienne," composed at the age of 12 — a phenomenon which must be put down either to an unconscious borrowing of something heard in childhood, or to uncanny coincidence, for there is no known historical fact connecting the two pieces of music.) This first theme is expanded and leads to new ideas which are not merely episodes or connective passages to the second theme, but which have their own substance and importance in the whole scheme. Thus the plan of the

movement is that of a large and rich canvas. Among the memorable and even startling effects, one notices especially the beginning of the recapitulation, where a solo horn, playing the opening notes of the first theme, seems to come in too soon, out of harmony with the rest of the orchestra. (Is this an early glimmering of polytonality?) Two measures later the motive is repeated, this time with its proper harmony, and the great recapitulation proceeds.

The Funeral March — the second movement — is a poetic and soul-stirring embodiment of the concept of "catastrophe." The march theme, with which it begins, is heavy, somber. Later, a middle section (sometimes called a "trio"), in a sunnier major mode, sings a more consoling song. At the end of the movement

(Continued on Page 19)

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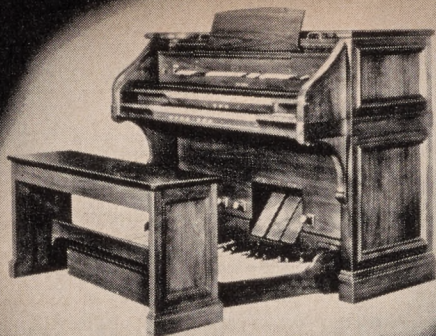
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TUESDAY CONCERT COMMENTS (Continued)

the march theme is sounded softly and in fragments separated by silent pauses — as though the last leave-taking were punctuated with sobs of grief.

How welcome are the joyful rustlings and sunlit horn-calls of the scherzo! The Dead March has been dissipated in the realization that life goes on; the succession of death and resurrection knows no end. Gay and brisk, this movement comes as the only possible answer to the intolerable grief of the second.

The finale, a masterly set of variations on a stark, simple theme, goes beyond the human emotion of the

earlier movements. There is unending beauty and variety; as a tonal edifice it is a glorious culmination to the entire work. Yet it is purged of emotion, an "absolute" design, symbolizing order, power and spirit, and pointing the way beyond the deep but passing emotions of the earlier movements.

Clearly the wealth of human experience, idealism and tragedy in this symphony were too much for the listener of Beethoven's time to comprehend. Yet it is in just these features, and in the very grandeur of their technical fulfillment, that the work stands apart as perhaps the greatest of all symphonies.

Concerto in B Minor, Op. 104, for Cello and Orchestra Antonin Dvorak (1841-1904)

Dvorak is said to have been inspired to write his cello concerto on hearing Victor Herbert in the premiere of his (Herbert's) second cello concerto in a concert of the New York Philharmonic Society. This occurred in 1894, toward the end of Dvorak's three-year sojourn in America, at a time when Herbert, not yet turned operetta composer, was known as a cellist and a composer of serious music.

Dvorak began work on his concerto in November of that year. Though it was completed after his return to Prague the following summer, it must of course be grouped with the works of his "American" period. Like most of the other works of this period, it is markedly nationalistic and full of nostalgia for the Czech countryside.

The first movement follows clas-
(Continued on Page 46)

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CHERUBINI Overture to "Anacreon"

HANDEL Recitative and Aria
"Thou God Most High" from the Oratorio "Belshazzar"
MISS LAWRENCE

MENDELSSOHN Symphony No. 4 in A Major ("Italian")
I. Allegro vivace
II. Andante con moto
III. Con moto moderato
IV. Saltarello: presto

INTERMISSION

(Continued on Page 23)

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Messrs: Tucker, Warren, Alvary.

Sat. Oct. 22 (8 P.M.) **TOSCA** (Puccini)
Mme: Kirsten; Messrs: Turrini, Weede, Ceha-
novsky, De Paolis.

Sun. Oct. 23 (3 P.M.) **LOHENGRIN** (Wag-
ner) Mmes: Borkh, Rankin; Messrs: Sullivan,
Welitsch, Edelmann, MacNeil.

Tues. Oct. 25 (8 P.M.) **LOUISE** (Charpen-
tier) Mmes: Kirsten, Turner; Messrs: Sullivan,
Herbert, Alvary, Lachona.

Wed. Oct. 26 (8 P.M.) **AIDA** (Verdi) Mmes:
Tebaldi, Turner; Messrs: Turrini, Warren,
Tozzi, Ligeti.

Fri. Oct. 28 (8 P.M.) **DER ROSENKAVALIER**
"Strauss) Mmes: Schwarzkopf, Bible, Waren-
skjold; Messrs: Edelmann, Herbert, Fredericks.

Sat. Oct. 29 (8 P.M.) **FAUST** (Gounod)
Mmes: Carteri, Bible, Hilgenberg; Messrs:
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Sun. Oct. 30 (3 P.M.) **LE COQ D'OR** (Rim-
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Tues. Nov. 1 (8 P.M.) **MACBETH** (Verdi)
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Wed. Nov. 2 (8 P.M.) **CARMEN** (Bizet)
Mmes: Rankin, Warenskjold; Messrs: Lewis,
MacNeil, Alvary, Blankenburg.

Fri. Nov. 4 (8 P.M.) **TROILUS & CRESSIDA**
(Walton) Mmes: Kirsten, Bible; Messrs:
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Sat. Nov. 5 (8 P.M.) **DON GIOVANNI**
(Mozart) Mmes: Albanese, Schwarzkopf, Car-
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Sun. Nov. 6 (3 P.M.) **MME. BUTTERFLY**
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THURSDAY PROGRAM (Continued)

- WAGNER Overture and Venusberg Music from
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Concert Comments

THURSDAY, JULY 21, 1955

by ROBERT TURNER

Overture to the Opera "Anacreon"

Luigi Cherubini (1760-1842)

The premiere performance of Cherubini's ballet opera "*Anacréon, ou l'Amour fugitif*" (1803) was a fiasco. The libretto was about a Greek lyric poet of the fifth century B. C. who was also the subject of an old British drinking song, "Anacreon in Heaven." (The melody of this song has been immortalized as "The Star Spangled Banner.")

As a soldier Anacreon fought against the Persians in Asia Minor in his younger days; later he lived a carefree existence in Athens where he became known for his poems about wine and love. He met an untimely and ironic end through choking on a raisin seed.

The libretto to Cherubini's opera was so inept that the audience began to laugh. Then there was hissing, and eventually an uproar, so that the management feared the performance would have to be stopped.

But even at this performance the

overture was a signal success. Thus we see symbolized two phenomena which were repeated again and again in Cherubini's career: the failure of many of his operas due to their unfortunate librettos, and the excellence of his orchestral overtures, many of which (*Medée*, *Faniska*, *The Water Carrier*, etc.) may still be heard.

The long career of this once-famous composer was filled with interest and excitement, and, as we have indicated, with many failures as well as successes. Beginning when he was 20, he produced a long succession of operas which brought him eminence in Italy and in England. When in his late twenties, he settled in Paris, which became his home for the rest of his life. Here he became one of the most renowned musicians of his day, respected not only by the public but by great composers such as Haydn, Weber and Mendelssohn.

Cherubini had differences on musical matters with Napoleon — a fact which caused his career to go into eclipse at several periods. One encounter between the composer

(Continued on Page 26)

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THURSDAY CONCERT COMMENTS (Continued)

and Bonaparte has been reported as follows:

"You have great talent, Citoyen Cherubini, but your music is too loud; let us talk of Paisiello's, which lulls me gently."

"I understand perfectly, Citoyen Consul—you prefer music that does not prevent you from dreaming of affairs of state."

But Cherubini survived the Napoleonic holocaust as he survived many other historical crises, and went on to fame not only as a composer, but as the director of the Paris Conservatoire. His long life spanned

many epochal developments in music, for he was born about the time of Mozart and yet lived to see Franck graduate from the Conservatoire and Wagner compose his "Flying Dutchman."

The "Anacreon" Overture has a stateliness, a nobility in many of its pages which brings to mind Gluck's "Iphigenia in Aulis" Overture. The slow introduction features a poetic dialogue between horn and woodwinds. The themes of the main body of the overture (*Allegro*) are taken from the opera itself.

"Thou God Most High," from "Belshazzar"

George Frideric Handel (1685-1759)

Handel's oratorio "Belshazzar" was composed in 1744, just three years after the "Messiah," and close to the middle of the composer's nearly four decades of writing oratorios for the English public. The story, based on Biblical history, is the same as that chosen by the twentieth-century British composer Walton for his oratorio "Belshazzar's Feast." It tells of Nebuchadnezzar's grandson, Belshazzar, who ruled Babylonia in the sixth century B. C. Refusing to heed the warnings of his captives the Jews that God would punish his evil deeds, Belshazzar stages a great pagan feast while the Persian armies under their leader Cyrus are camped outside the gates of Babylon. At the height of the feast a mysterious hand

appears and writes upon the wall. The Jewish captive Daniel is brought in to interpret the mysterious characters; he tells the terrified Belshazzar that this is a warning sent by Jehovah that the blasphemous king's days are numbered, that his house is divided and his kingdom will fall to the Medes and Persians. Soon after this the city is taken by Cyrus.

The score of this oratorio is characteristically Handelian in its dramatically conceived recitatives, its melodically splendid arias and massive choruses. Rich in every type of musical and dramatic detail, it is a virtual hymn to the validity of righteousness over iniquity, the power of moral law over the wicked deed. The soprano role is that of Nitocris, the mother of Belshazzar, who is convinced of the power of the God of Israel, and who warns her son of the doom that awaits him for his impious deeds.

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THURSDAY CONCERT COMMENTS (Continued)

Symphony No. 4 in A Major, Op. 90 ("Italian")

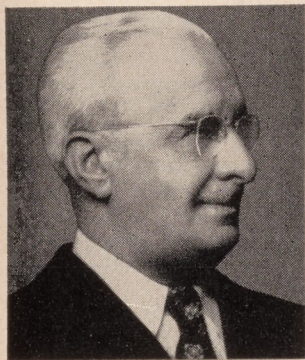
Felix Mendelssohn-Bartholdy (1809-1847)

Since Italy and Scotland were for most Europeans the lands of heart's desire during the nineteenth-century "romantic" era, it is not surprising that Mendelssohn wrote a symphony about each. The "Italian" Symphony was begun in Italy in 1831, when Mendelssohn was in the midst of the years of travel planned by his father as the culmination of a careful and thorough-going education. When the young composer was commissioned in 1832 to provide a symphony, an overture and a vocal work for the London Philharmonic Society, the "Italian" was completed for the occasion. It was first heard the following spring, with Mendelssohn conducting.

Although the symphony has been called a "perfect work," and bids fair to survive many more decades of musical history, it was one of the less favored brainchildren of its composer. Between 1835 and 1837 Mendelssohn revised the work completely, but he never brought it to the attention of the public. It was not heard in its revised form until two years after his death (when the Gewandhaus Orchestra of Leipzig played it), and not published until two years after that!

Mendelssohn's symphonic structure is essentially classical; the romantic element is calm, orderly — far from the vividness and passion of, say, a

(Continued on Page 28)



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THURSDAY CONCERT COMMENTS (Continued)

Liszt or a Berlioz. The programmatic content, in this symphony as in other works of Mendelssohn, is found in the general feeling of the music rather than in descriptive or realistic features. The joyous first movement has been described as a portrayal of the composer's feelings on first seeing the sunny southern land, and the last movement is based on folk dance rhythms; but in the main, this symphony as a depiction of Italy would perhaps best be described by Beethoven's words used in connection with his own Pastoral Symphony: "more an expression of feeling than tone-painting."

The first movement is based on three main

themes — the first for violins with which the work opens, a more subdued second theme for clarinets in the dominant key, and a third theme which opens the development section in the manner of a fugue.

The second movement, which has been called a Pilgrims' March, is Mendelssohn's only approach to realism. It was probably suggested by a religious procession in the streets of Naples.

The third movement is in a classical style suggestive of the minuet, and contains an enchanting trio section.

The finale, based on three themes, was designated *saltarello* by the composer — the *saltarello* being an ancient Italian dance which by the nineteenth century had evolved into a rapid, violently whirling dance. The third theme, because of its uninterrupted triplets, is often said to be more evocative of the Neapolitan *tarantella*.

Overture and Venusberg Music, from "Tannhäuser" Richard Wagner (1813-1883)

The story of "Tannhäuser" is based on old Teutonic legend. In the opera the minstrel knight, Tannhäuser, is first seen in the Venusberg, where the goddess of love holds sway. He has stumbled into this realm, and virtually into the arms of the goddess, unmindful that by his minstrelsy he has already won the heart of the saintly Elisabeth. Thus the drama as it unfolds is a symbolic tale of the conflict of spiritual and profane love — a subject of importance in

Wagner's writings at several points in his career, and sometimes presented in a still larger sense, as the disdain for the material world and the craving for the Ideal.

This conflict between the sacred and the profane is epitomized in the overture to the opera, which begins with the solemn Pilgrims' Chorus. The original version of the overture ends with the Pilgrims' Chorus as it began; but in the revision made

(Continued on Page 48)

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MEN OF THE BATON

Eduard van Beinum, conductor of the Concertgebouw in Amsterdam, Holland and first conductor of the London Philharmonic, has the distinction of being the 175th conductor to visit Hollywood Bowl. Since Alfred ("Daddy") Hertz, raised his baton to start the Symphonies under the Stars, July 11, 1922, conductors from 21 different countries have been on the Bowl podium.

If you enjoy perusing statistics, here are a few on conductors: Hertz holds the all time record for total appearance: 100; Otto Klemperer was the tallest, 6 feet 5 inches (next tallest Sir Adrian Boult); shortest, Loren Maazel, age 10; roundest Ferde Grofe. Americans, 130 (including 66 born in the United States and 23 California residents.) Thirty-three composers have conducted their own music in the Bowl and there have been two woman conductors: Ethel Leginska and Antonia Brico. Klemperer, the tallest conductor, used the shortest baton; Sir Henry Wood and Paul Whiteman, waved the longest batons over the orchestra. Leopold Stokowski, Eugene Ormandy and Dimitri Mitropoulos

conducted without baton. Most disturbed: Sir Henry Wood who took umbrage over a Lions' Club intermission shindig and refused to conduct the second half of the concert. Most amusing: Danny Kaye whose podium antics sent orchestra and audience into gales of laughter, as it was intended.

OPERATIC GET-TO-GETHER

Announcement that Miss Marjorie Lawrence, famed dramatic soprano, would be in the Bowl this summer, was made on the TV "This is Your Life" program by Wynn Rocamora, artistic director of Hollywood Bowl. The highlight of the Ralph Edwards program was the appearance of Lawrence Tibbett, baritone and Lauritz Melchior, tenor, who flew in for the occasion. They were with the Metropolitan Opera Company



when Miss Lawrence was a star there. All three have been heard in the Bowl as soloists. In the accompanying picture, left to right are: Edwards, Mr. Tibbett, Miss Lawrence and Mr. Melchior.

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Record-holder for performances played by a musician in Hollywood Bowl is Pasquale de Nubila, violinist in the Los Angeles Philharmonic Orchestra. Pasquale, born in Los Angeles, joined the orchestra when it was founded in 1919 and was one of the first signed up when the orchestra played the initial Symphonies under the Stars concert July 11, 1922. The violinist never has missed a Bowl concert—1033 concerts at the end of this week. Charles White, tympani also has been a member of the orchestra since it was founded but missed two Bowl seasons for other activity. His total, however exceeds 900 concerts.

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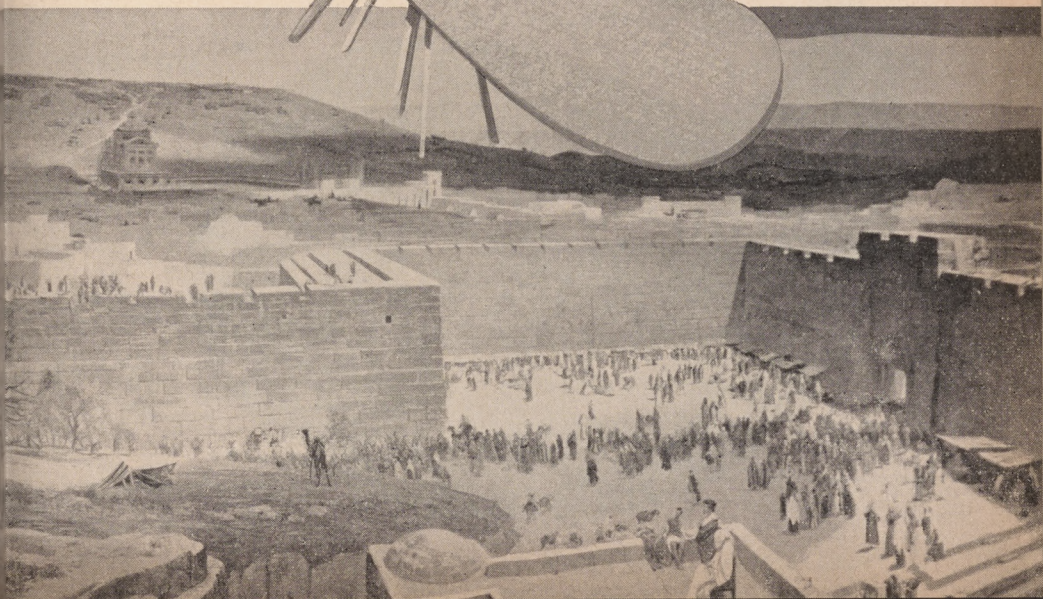
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Daniele Alberghetti conducting

VERDI Aria, "Caro Nome" from the opera "Rigoletto"
Anna Maria Alberghetti

PONCHIELLI . "Dance of the Hours" from the opera "La Gioconda"
Daniele Alberghetti conducting

INTERMISSION

(Continued on Page 37)

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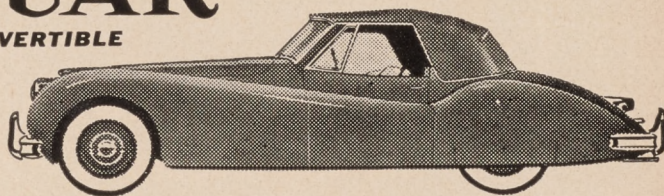
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Concert Comments

SATURDAY, JULY 23, 1955

by ROBERT TURNER

AN EVENING WITH THE ALBERGHETTIS

As we listen tonight to the performances of a versatile musical family, it is perhaps appropriate to reflect that, of all the manifold uses to which the art of music has been put, probably the most delightful is its use as an activity of the family. From the lofty and deathless music-making of the most famous of all musical families, the Bachs, to the Saturday-night polkas and waltzes which are played "down on the farm," music through the ages has been an inexhaustible source of delight in family life.

Besides the Bachs, other famous musical families come readily to mind. Leopold Mozart, father of the great Wolfgang Amadeus, was an excellent violinist and composer, and was responsible for the early training of his genius son, as well as his advisor throughout most of his life. Mozart's sister was also an accomplished musician, and Wolfgang Amadeus Jr. achieved some eminence in music too.

Haydn's brother Michael was a famous musician in his day; and Mendelssohn, like Mozart, had an accomplished elder sister of whom he was extremely fond, and who made music

with him at the piano.

There have been many famous "musical marriages," such as that of Robert and Clara Schumann. (Mme. Schumann's father, Friedrich Wieck, was a famous piano teacher, whose pupils included Clara herself, Schumann, and Von Bülow.)

If we are to consider "in-law" relationships, the list is still greater—Weber was distantly related to Mozart by marriage, Wagner was Liszt's son-in-law, and so on.

The foregoing names are mainly those of composers. But it is naturally in the performance of music that the family aspect of the art has been cultivated most. For instance, there are the Menuhins (Yehudi and his two sisters who are pianists); the Casadesus family (not only Robert, Gaby and Jean who are known in this country, but other distinguished members of the family who have long been known in France, particularly for their playing of ancient music); the Riccis (Ruggiero, the violinist, and Giorgio, the cellist); and the Trapp Family Singers, who tour together singing folk music of their native Austria and other lands.

(Continued on Page 41)

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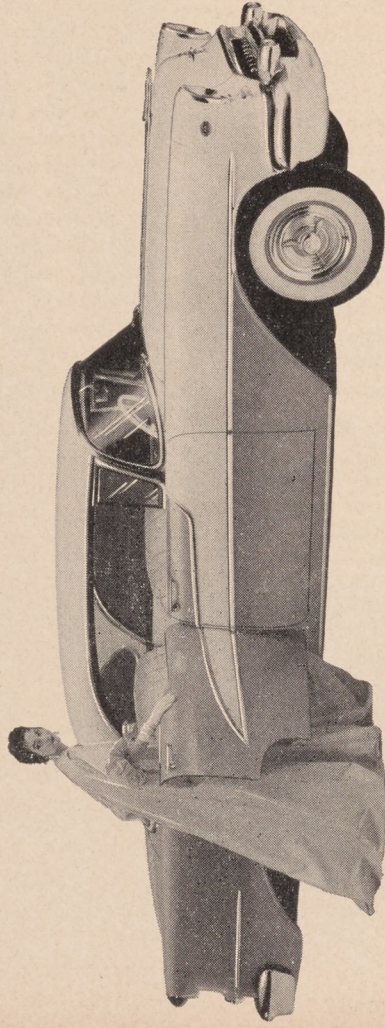
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SATURDAY CONCERT COMMENTS (Continued)

Perhaps the majority of the well-known two-piano teams have been composed of man and wife, or of sisters. The concert soloists who are accompanied by their husbands, wives, sisters or brothers are many, with the Liberaces at present leading the field for popularity. As with the composers, there are among performers important alliances of musical families through marriage—Serkin is the son-in-law of Busch, for instance, and Horowitz must similarly defer to Toscanini.

"L'Italiana
in Algeri"
Overture

The first composition on tonight's program is the sprightly overture to a comic opera written by Gioacchino Rossini (1792-1868) at the age of 21. For his libretto the brilliant young composer chose a tale about a harem mix-up on the original Barbary Coast, somewhat reminiscent of Mozart's "Abduction from the Seraglio." "The Italian in Algiers," for whom the opera is named, is a young girl named Isabella, who is shipwrecked along the coast and brought before Mustafa, the Bey or ruler. Isabella's sweetheart, Lindoro, has already fallen into the hands of the Bey and been made a slave. The Bey, who has tired of his wife Elvira, plans to marry her off to Lindoro, and wishes to take Isabella as her successor. But before he can carry out his plans the Bey

is badly "hazed" in a series of amusing and somewhat slapstick exploits, and of course Lindoro and Isabella are finally united.

Rossini composed his "William Tell" expressly for the Paris opera stage, where it received its first performance in 1829. It contains much masterly writing, but the libretto is a weak mixture of the efforts of three different writers in adapting Schiller's drama to the opera stage.

The story, of course, deals with Swiss history of the thirteenth century, and especially with the conflict between the patriot, Tell, and the tyrant Gessler. Another important element in the plot is the romance between Arnold (a shepherd's son and a compatriot of Tell) and Mathilde, the daughter of Gessler. In the last act Tell escapes from captivity under Gessler and slays the tyrant.

The overture is an unquestioned masterpiece, often called a symphonic poem in miniature. The introduction portrays an Alpine daybreak. A storm gathers, and after its fury is spent the plaintive thanksgiving of shepherds is heard. A trumpet call announces the arrival of Gessler's soldiers, and the work ends in an overwhelming coda.



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Artists of the Week

EDUARD VAN BEINUM

In his early twenties, Mr. Van Beinum deserted what promised to be a brilliant career either as a pianist or violinist to concentrate on conducting. As a result of this decision the world gained a conductor who has won fame on two continents. At the age of 26 he was engaged as director of the Haarlem Orchestra. Four years later he was called to Amsterdam to assist William Mengelberg. When Mengelberg retired at the end of World War II Van Beinum was appointed permanent musical director. Since 1949 he has served as "first conductor" of the London Philharmonic in addition to carrying on his duties with the Concertgebouw. The conductor's success is based not only on his musical authority and orchestra-control but on his wide and inclusive repertoire. He conducts Bartok and Bruckner with the same enthusiasm with which he directs Bach and Beethoven and is equally at home with Mozart, Haydn and the modern French and Russian composers.

GREGOR PIATIGORSKY

In America, the country of Piatorgorsky's adoption, he has toured for two decades and has played more concerts and with more orchestras than any other violoncellist. Born in Dnepropetrovsk, Russia, Piatigorsky has been

(Continued on Page 44)

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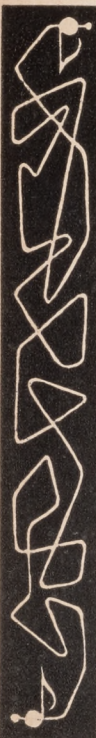
Artists of the Week

(Continued from Page 43)

an American citizen since 1942 and his career has been almost as long as his life for he started playing in public when he was six. His first trip to the United States was in 1929. The tall cellist was the first artist to offer his services to the Bowl when it re-opened after a dramatic closing in 1951. He now makes his home in Los Angeles.

MARJORIE LAWRENCE

Miss Lawrence holds a unique place in the ranks of contemporary artists. She is loved not only for the magnificence of her lovely and thrilling dramatic soprano voice but for her triumphant personal achievements. She made her opera debut in Monte Carlo as a young novice in 1932 and critics acclaimed hers as the greatest "first" there since the days of Caruso and Chaliapin. A year later her debut at the Paris Opera in "Lohengrin" stopped the show, and her first appearance with the Metropolitan Opera as Brunnhilde in "Götterdaemmerung" created a sensation when she really flung herself on her horse Grane to jump with him into the stage funeral pyre. The Australian born singer won the admiration of the world for her comeback



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after being stricken with polio during an opera rehearsal in Mexico. Since her triumphant appearance at Town Hall Nov. 29, 1942 as the first step in her uphill return to the singing career that was halted, she has enjoyed exceptional success. During World War II she covered 150,000 miles singing for servicemen of the South Pacific, Australia and the European Theatre of Operations. Recently released by MGM is the screen adaptation of Miss Lawrence's life "Interrupted Melody."

THE ALBERGHETTI FAMILY

The extraordinary Alberghetti family came into prominence in the United States not long after Anna Maria Alberghetti, gifted young coloratura made an outstanding success as star of screen, radio and the concert stage. Anna Maria and her family have thrived in a world of music, and always had a yearning to visit the United States. Anna Maria made her American debut in 1950 at Carnegie Hall. She was engaged for a featured role with Bing Crosby in "Here Comes the Groom." The family joined for concerts with marked success appearing first at the Red Rocks near Denver. Besides Anna Maria they are: Daniele, father and conductor; Vittoria, mother, pianist; Carla, sister, lyric soprano; and Paulo, brother, conductor (at the age of 10!)

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TUESDAY CONCERT COMMENTS . (Continued from Page 19)

sical tradition in that the two principal themes are "exposed" in a long opening orchestral *tutti*. The first theme is heard on the clarinets; the second, clearly influenced by the American Negro spiritual, is played on the horn against a background of strings. The main body of the movement, containing much virtuosic writing for the solo instrument, develops both themes extensively.

The second movement, which possibly ranks with the famous slow movement of the "New World" Symphony for beauty and depth of emotion, is likewise based on two main themes. The first of these is heard initially on the clarinet, and is echoed by the solo cello, while the second appears in the strings with an accom-

panying clarinet subject.

The rollicking final movement, which is steeped in the melodic and rhythmic ways of the Bohemian countryside, opens with a powerful rhythmic figure for winds, after which the solo instrument plays the dance-like first theme, followed by the orchestra. The whole vigorous movement is built out of the material of this theme, in conjunction with another vivacious theme first heard on the clarinet. The ending, distinctive in its design, is mentioned in the composer's letter to his publisher which is quoted later in this article.

Two personalities connected with the beginnings of the concerto were Dvorak's friend, the cellist Hans Wihan of Prague, and Alwin

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TUESDAY CONCERT COMMENTS (Concluded)

Schroeder, the distinguished German cellist of the Boston Symphony and the Kneisel Quartet. The work was dedicated to Wihan, who was to edit its bowings and fingerings. Wihan soon began to exceed his editorial status, however, and attempted to dictate to Dvorak what should and should not go into the concerto. This led to a situation which became so heated that Dvorak was compelled to write to the publisher Simrock, warning him against including Wihan's directions in the printed score! This letter, which was preserved in Simrock's files, is the source of the following quotations:

"My friend Wihan and I have differed as to certain things. Many of the passages do not please me, and I must insist that my work be printed as I have written it. In certain places the passages may, indeed, be printed in two versions — a comparatively

easy and a more difficult one. Above all, I give you my work only if you will promise me that no one — not even my friend Wihan — shall make any alteration in it without my knowledge and permission — also no cadenza such as Wihan has made in the last movement — and that its form shall be as I have felt it and thought it out . . . The finale closes gradually *diminuendo* — like a breath — with reminiscences of the first and second movements; the solo dies away to a *pianissimo*, then there is a *crescendo*, and the last measures are taken up by the orchestra, ending stormily. That was my idea, and from it I cannot recede."

Schroeder's role in the creation of the concerto was that of a consultant, and it was he who played its first American performance (Boston, December, 1896). The world premiere had taken place in March of the same year, at a concert of the London Philharmonic, with the composer in the role of conductor and Leo Stern as soloist.

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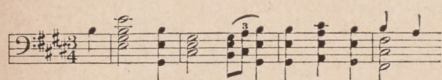
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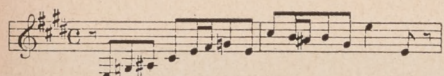
THURSDAY CONCERT COMMENTS . (Continued from Page 28)

by the composer in 1861 for the Paris Opera, the plan was altered to suit the French taste so that the overture leads directly into the Venusberg music which accompanies the first scene. The following, with the appropriate themes appended, is an abridged version of the explanation which Wagner wrote at the request of the orchestra of Zurich:

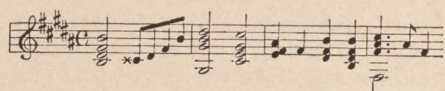
"The orchestra leads before us the Pilgrims' Chant;



it swells into a mighty uproar, and passes finally away. Evenfall, last echo of the Chant. As night breaks, magic sights and sounds appear.

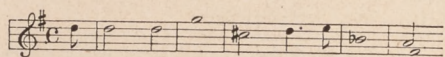


These are the Venusberg's seductive spells. A comely human form draws nigh; 'tis Tannhäuser, Love's Minstrel, sounding his jubilant song of love.



The rosy cloud grows denser, entrancing perfumes steal away his senses.

He hears a voice that sweetly murmurs the siren-call. Venus herself it is.



Then heart and senses burn within him; before the goddess he steps, that song of love triumphant. The wonders of the Venusberg unroll before him, in drunken glee Bacchantes drive their raging dance and drag Tannhäuser to Love's Goddess."

Act III, Scene III, from "Die Walküre" . . . Richard Wagner

Wagner's tetralogy, "The Ring of the Nibelung," the creation of which covered a span of 24 years, is a vast work based on Teutonic, Icelandic, and especially Scandinavian sagas. It is founded also on the ancient Germanic concept of three realms struggling against each other: the gods (especially Wotan and his wife Fricka), mortal men (represented by Siegmund, Sieglinde, Siegfried, etc.) and a race of dwarfs living beneath the earth (Alberich, Mime). Prominent also are the Valkyries, daughters of Wotan. The central plot concerns a symbolic ring which is forged by Alberich, and which falls into the hands of Wotan, the giant Fafner, Siegfried, and the Valkyrie Brünnhilde.

The second of the four dramas, "Die Walküre," portrays the events

leading up to the coming of the central character of the work, the "world hero" Siegfried. It is largely the story of Siegmund and Sieglinde, the children of the god Wotan by an earthly mother. Wotan has originally intended Siegmund to be the mortal champion of the gods on earth, but he is persuaded by Fricka to withdraw his favor from his earthly son, thus placing him in mortal danger. Brünnhilde, eldest of the Valkyries, comes to the aid of Siegmund, against the wishes of her father.

As the third act begins, the Valkyries are seen on their steeds, bearing to Valhalla earthly heroes who have fallen in battle, and who are to be the guardians of the home of the gods. The Valkyries learn of Wotan's wrath against Brünnhilde; they try to protect her, but she is commanded

THURSDAY CONCERT COMMENTS (Concluded)

by the god to stand before him. He then proclaims that henceforth she will no longer be a Valkyrie. Brunnhilde, crushed, falls at his feet in despair.

Wotan and Brunnhilde remain motionless for a time. The storm which has been raging about them on the mountain height subsides. Then follows the magnificent scene in which Brunnhilde tries to justify her actions, laying bare the promptings of her noble heart. The beautiful "Motive of Brunnhilde's Pleading" is heard. The orchestral accompaniment, which represents Wotan's

wrath, becomes less severe as his anger turns to grief.

Wotan's purpose is to cause Brunnhilde to fall into a deep slumber, thus allowing her to become the prey of earthly man. Brunnhilde implores him to surround her with terrors that only a true hero would brave. Let him conjure a wall of flame about her! And so it comes to pass, somewhat later at the end of the opera, that Brunnhilde is left on the rocky eminence, surrounded by magic fire through which only the dauntless Siegfried is destined to pass.

Prelude to "Die Meistersinger" Richard Wagner

"Die Meistersinger," a great work which comes as close to the field of light opera as Wagner ever ventured, was more than 22 years in the making, from the first labors on the libretto to the premiere performance in 1868.

At the beginning, the story centers about an impending song contest of the guild of Mastersingers, to be held in old Nuremberg. The winner is to marry Eva, the beautiful daughter of the town goldsmith. Walther, a knight who is passing through the town, sees Eva and falls in love with her. Hans Sachs, a great-hearted cobbler-poet, befriends the lovers, although at heart he too is in love with Eva. Despite the in-

trigues of the rival Beckmesser, Walther is victor in the contest, in which he sings his great Prize-Song. The drama ends in a dazzling chorus of the people of Nuremberg, "Hail, Hans Sachs! Hail, Nuremberg's beloved Sachs!"

The prelude has often been called one of the finest examples in all nineteenth-century instrumental music. It employs many of the motives of the music-drama itself, first successively and then in most elaborate combination. Above all, it sets forth, with unmatched skill and brilliance, the dignity and authority of the Mastersingers as exemplified in Hans Sachs, and the love of Eva and Walther.

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CHOPSTICK CHATTER

For years your restaurant "reviewer" has bemoaned the fact that Los Angeles has lacked a really elegant Sukiyaki house. To be sure, there are some excellent Japanese eateries on East 1st Street, but nothing down there to compare with the show places we have visited in Kyoto, Tokyo, and Kobe.

Now, at last, George Furutu's IMPERIAL GARDENS at Wilshire and Rampart helps fill the void. Here is a restaurant in the tradition of Old Nippon. Like many of the modern restaurants in the Land of the Rising Sun, there is an occidental-style dining room and American bar, but for us the charm is in the zashiki. These are intimate shogi-enclosed private dining rooms. You remove your shoes before entering, and then sit on the cushion and tatami covered floor to dine from a low teak table.

As we sat like a Mikado, sipping delicious Japanese beer, it was a pleasure to contemplate the artistic surroundings and the kimono-clad grace of our serving girls, working deftly over a sizzling hibachi, the Japanese version of the French chafing dish. With our beer we enjoyed Sashimi, delicate slices of raw fish served with a special sauce. You don't have to order this, but we like it. The uninitiated will probably prefer starting the meal with Japan's famous clear broth, served in a covered lac-

quer bowl. Following the broth, along comes Tempura — shrimp dipped in a light batter. The Japanese prepare their shrimp quite differently and more delicately than the familiar Cantonese Chinatown variety. Delicacy and subtle flavors keynote most Japanese food. Your main course can be either Sukiyaki or Teriyaki — prepared at the table and served to you directly from the hibachi. Sukiyaki (pronounced SKII-YAHKI) can be made either with thin slices of beef or with chicken. Teriyaki may be made with filet mignon, fish, or chicken. We could go into lengthy descriptions and recipes but the proof is in the eating, and you will see it all concocted before your eyes.

In addition to the traditional bowl of tea, you may want to try the warm Sake, a Japanese-style wine. After drinking a few thimble-sized cups of this potent liquid you will understand why the Japanese prefer to dine sitting on the floor!

Mandarin oranges and cakes can top off your meal, although it would not be un-Japanese to order that old Chinese delicacy—ice cream. The full dinners, including a salad which we did not mention because salads are VERY un-Japanese, range from \$2.50 to \$4.50.

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Thank You

On May 30, 1955 the Los Angeles Bureau of Music climaxed a decade of public service as a division of the Municipal Arts Dept. by presenting its combined adult civic choruses in the Southern California premiere of the Requiem by Hector Berlioz. The free concert in Hollywood Bowl formed the city's official Memorial Day observance.

The Bureau of Music takes pride in the unanimous approbation expressed by this city's music critics, excerpts from whose reviews are quoted here.

"The monumental work was given with powerful, occasionally overwhelming effect by the combined Civic Adult Choruses . . ."

Hollywood Citizen-News (Edw. S. Sullivan)

"A group such as this might reasonably be exempted from the standards applied to professional choirs, but . . . no such exemption was required.

"They sang reliably and often beautifully."

Los Angeles Examiner (Patterson Greene)

"What began as an official civic Memorial Day concert . . . ended as a musical milestone in the history of Los Angeles.

"Mr. Martin's conducting was masterful and his knowledge of the music profound. The occasion justified the efforts of the many small choral groups which must have spent long hours in preparation."

Los Angeles Herald & Express (Alma Gowdy)

" . . . signalized a distinct achievement by way of celebrating the 10th anniversary of the city's Bureau of Music."

Los Angeles Times (Albert Goldberg)

" . . . a spectacular performance . . . Impressive . . ."

" . . . both Martin and the Bureau of Music deserve enormous credit for involving the city and its musicians in such a fine work for such an auspicious occasion."

Mirror-Daily News (Raymond Kendall)

"The City of Los Angeles moved very definitely forward in the field of classical music interpretation . . ."

" . . . a herculean presentation . . ."

Valley Times

" . . . the interpretation was filled with both humility and sublimity."

The Christian Science Monitor

"If Hollywood Bowl, planning its 1956 Festival Year, has any true civic pride, it will formally request the City of Los Angeles to repeat the Berlioz Requiem, using the Bureau of Music adult choruses under Martin, as part of its season."

B'nai B'rith Messenger

" . . . the most ambitious undertaking so far by the Los Angeles Music Bureau, and we wonder how many . . . in the audience realized that it was the city government and public funds that made possible this free concert."

California Jewish Voice (Morris Browda)

" . . . the coordination of (the) vast forces . . . was almost miraculous, and the performance was a merited capstone to the decade-long history of the Bureau of Music."

Musical Courier (C. Sharpless Hickman)

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3 speeds forward

REVIEWS AND NOTES ON THE BEST RECORDINGS

BY FRED STERN

THE RECORD: Brahms Symphony No. 1 in C Minor, with Eduard Van Beinum conducting the Concertgebouw Orch. of Amsterdam.
RELEASED BY: London ffrr — #LL 490.

Here, one of the finest master-works of the symphonic repertoire is treated with a reverential reading by one of the two leading orchestras extant. Van Beinum has the vast conductorial scope demanded to properly interpret this tremendous symphony. Movement by movement reveals the thoroughness and fluidity of Van Beinum's largeness of spirit and the core of his musical knowledge. A must record any way you care to put it.

RATING: 3 1/2 out of a possible four stars.

THE RECORD: Romantic Chamber Music of Ravel, Debussy and Schoenberg.

THE ARTISTS: Hollywood String Quartet, plus Ann Stockton, Harp and the Concert Arts Strings conducted by Felix Slatkin.

Released by CAPITOL RECORDS — #P8304.

A distinguished quartet honors Ravel's Introduction and Allegro, with some stunning solo work by Arthur Gleghorn, Ann Stockton and Mitchell Lurie. There is some lovely Debussy. Schoenberg's Verklarte Nacht receives yeoman treatment by an augmented string group under Slatkin. In this one our old friend Kurt Reher is magnificent on 'cello.

RATING: 3 out of a possible four stars.

LACHMANN INSTRUMENT GRACES PROGRAM COVER

The Richfield advertisement on the back of the Bowl Program this season is particularly distinctive. It features one of the fifty rare stringed musical instruments from the famed Erich Lachmann Collection. Now on loan to U.C.L.A., the priceless collection was gathered by Mr. Lachmann over a period of 45 years, from sources throughout the world.

The historic instruments are heard regularly in concerts arranged by the Music Department at U.C.L.A. With the Chorale under the direction of Roger Wagner, they will next be heard locally in a Renaissance Music Concert, July 24th, at 8:30 p.m. on the University campus.

The concert is one of several planned this year by the Renaissance Music Society, of which Mr. Lachmann is Vice President and a Founder. There is no admission charge to the series.



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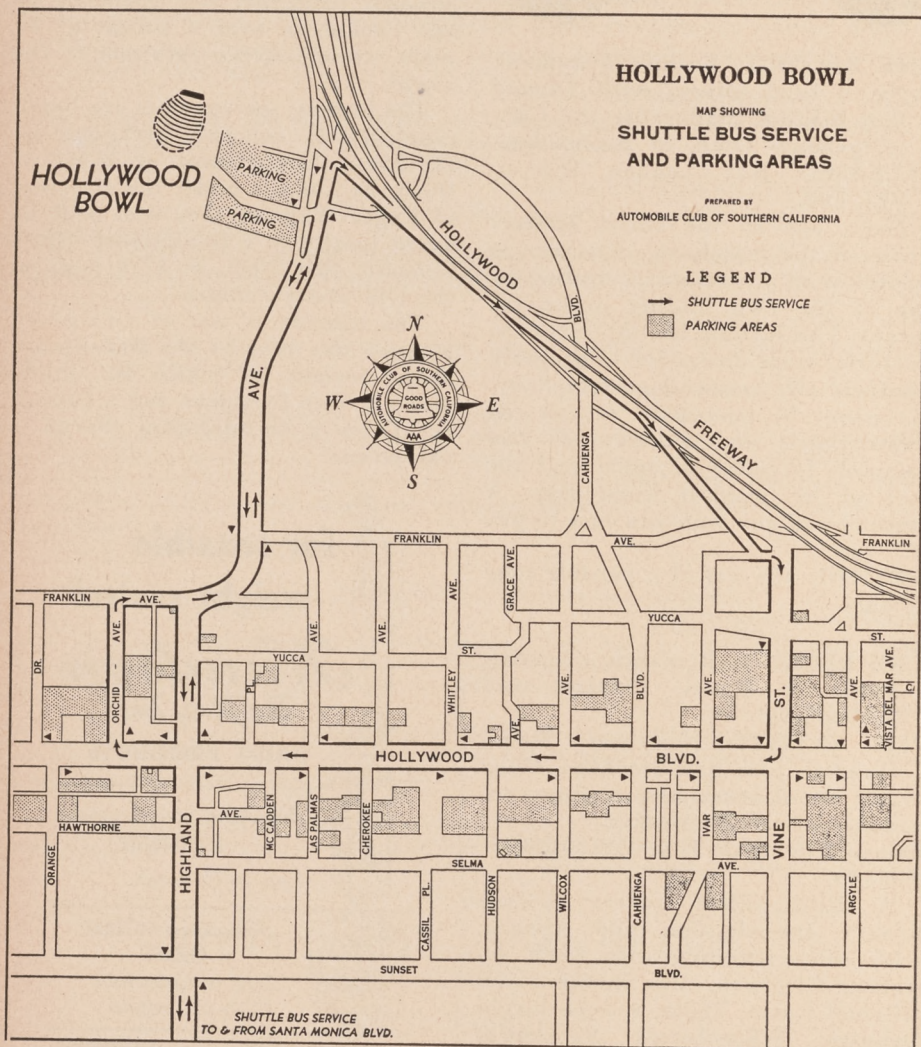
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Founded in 1948, the Los Angeles County Music Commission has served in an advisory capacity to recommend to the Board of Supervisors the allocation of County funds for County music activities, for the enjoyment and educational benefit of citizens in all areas of Los Angeles County.

The Commission

The fifteen members of the Los Angeles County Music Commission are the following: Mrs. Helen Phillips Cordell, president; Mrs. Eugene Singer, Vice-president; Mrs. Howard W. Coy, Secretary; Dr. Russell N. Squire, Dr. Paul Fisher, William H. Richardson, Mrs. Fay Allen, Mrs. Irving P. Austin, Eric Scudder, Webster M. Jessup, Mrs. Eileen Siedman, Mrs. George William Irving, William H. Hollenbeck



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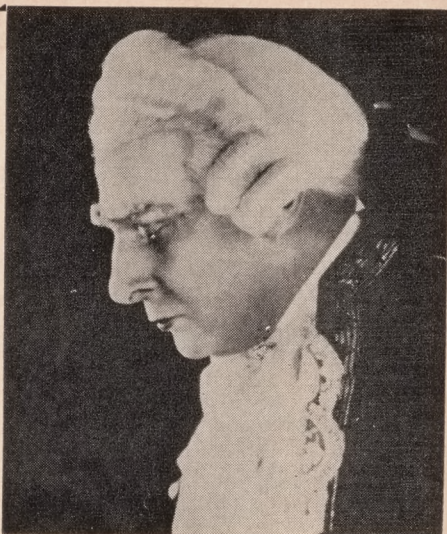
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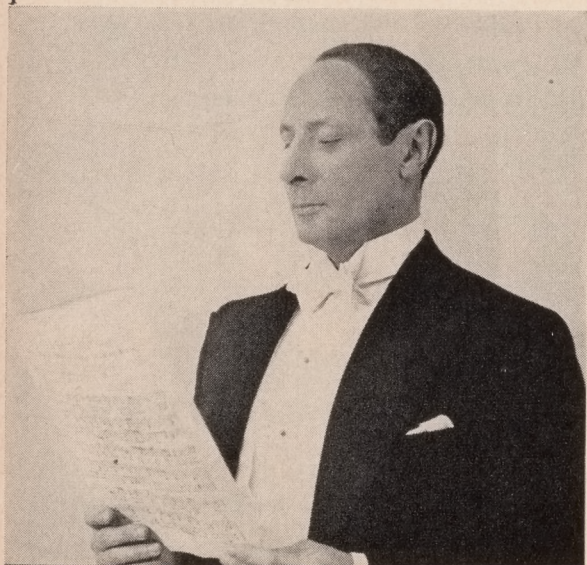
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Next Week

Tuesday, July 26 — 8:30 P.M.

EDUARD VAN BEINUM
ROGER WAGNER CHORALE
& SOLOISTS

MENDELSSOHN'S "ELIJAH"

Lois Marshall, Soprano
Kay Fessenden, Contralto
Alex E. Martin, Tenor
Donald Gramm, Bass-Baritone

Opening the fourth week of Hollywood Bowl's Festival Year season will be Mendelssohn's outstanding choral work, "Elijah" which is having its first Bowl performance. The famed conductor Eduard van Beinum will be making his third podium bow in the amphitheatre after being enthusiastically received last week. As musi-

cal director of Amsterdam's celebrated Concertgebouw orchestra, Van Beinum has achieved world-wide recognition. He was born in Arnhem, Holland in 1901, began studying piano and violin in early years and became a violist with the Arnhem Philharmonic Orchestra when barely sixteen years old. Later, as his talent for conducting developed, Van Beinum directed the Haarlem Orchestra, and in 1931 he went to Amsterdam to assist Willem Mengelberg. Van Beinum was appointed permanent musical director of the Concertgebouw upon Mengelberg's retirement at the end of World War II. Van Beinum's success is based not only on his musical authority and orchestra-control but on his wide and inclusive repertoire. He conducts Bartok and Bruckner with the same enthusiasm shown for Bach or Beethoven.

LAST ACT — C. C. Brown's World Famous Hot Fudge Sundaes.
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Next Week

Thursday, July 28 — 8:30 P.M.

**EDUARD VAN BEINUM
 RUDOLF FIRKUSNY, PIANIST**

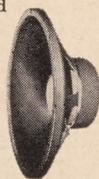
One of America's great pianists, Rudolf Firkusny is soloist next Thursday at Hollywood Bowl; with Eduard van Beinum of the Amsterdam Concertgebouw making his fourth and final Bowl appearance this year, conducting the Los Angeles Philharmonic Orchestra.

Firkusny has appeared with leading orchestras all over the world. Although his home is in the United States, he divides his year so that he can be in England, France and Holland for the spring music seasons; usually in Italy for the May Festivals, and South America during the summer. This will be his third performance at Hollywood Bowl. Firkusny is credited with introducing many new piano works to the field in the past decade; also with restoring interest in mellowed works long consigned to the portfolio. Born in Czecho-Slovakia in 1912, Firkusny entered the State Conservatory at Brunn at the age of six, and when ten made his debut with the Prague Philharmonic Orchestra. He made his first concert tour of the United States in 1938.

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Next Week

Saturday, July 30 — 8:30 P.M.

ANDRE KOSTELANETZ
ROBERT MERRILL

Popular Andre Kostelanetz will open a three-concert series with a "Pops" concert which features as soloist Robert Merrill, well known leading baritone of the Metropolitan Opera Company.

Besides his opera work which finds him in leading roles of important operas scheduled by the "Met," Merrill has had outstanding success in other fields: the concert stage, radio

and TV. This will mark his third Bowl visit.

Kostelanetz has programmed several unusual works for the "Pops" concert of next week including a number he commissioned Ferde Grofe to write for him. This number is the "Hudson River" suite performed with notable success recently in the East under Kostelanetz' baton.

One of the novelties in the new Grofe suite will be a bowling alley set up on the stage to illustrate with authentic sound effects the portion devoted to Rip Van Winkle in the Catskills when he encounters the dwarfs in their bowling set-to.

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The Season at a Glance

"Symphonies under the Stars" Hollywood Bowl "Pops"

WEEK	TUESDAY 8:30	THURSDAY 8:30	SATURDAY 8:30
3	<i>July 19</i> EDUARD VAN BEINUM Conductor GREGOR PIATIGORSKY Cellist	<i>July 21</i> EDUARD VAN BEINUM Conductor MARJORIE LAWRENCE Soprano	<i>July 23</i> ANNA MARIA ALBERGHETTI and FAMILY
4	<i>July 26</i> EDUARD VAN BEINUM Conductor MENDELSSOHN'S "ELIJAH" ROGER WAGNER CHORALE	<i>July 28</i> EDUARD VAN BEINUM Conductor RUDOLF FIRKUSNY Pianist	<i>July 30</i> ANDRE KOSTELANETZ Conductor ROBERT MERRILL Baritone
5	<i>August 2</i> ANDRE KOSTELANETZ Conductor FIRST PIANO QUARTET	<i>August 4</i> ANDRE KOSTELANETZ Conductor LEONTYNE PRICE Soprano WILLIAM WARFIELD Baritone	<i>August 6</i> WESTERN NIGHT ROBERT ARMBRUSTER Conductor

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(Tuesdays & Thursdays)



Hollywood Bowl Pops

(Saturdays)

6	<i>August 9</i> IZLER SOLOMON Conductor ELIZABETH SCHWARZKOPF Soprano	<i>August 11</i> ENRIQUE JORDA Conductor YEHUDI MENUHIN Violinist	<i>August 13</i> NELSON RIDDLE Conductor NAT "KING" COLE in person	
7	FESTIVAL OF THE AMERICAS LEONARD BERNSTEIN, FESTIVAL DIRECTOR			
	<i>Tuesday, August 16</i> LEONARD BERNSTEIN Conductor ISAAC STERN Violinist JENNIE TOUREL Soprano	<i>Wednesday, August 17</i> MARTHA GRAHAM AND DANCE COMPANY	<i>Thursday, August 18</i> CARLOS CHAVEZ Conductor BIDU SAYAO Soprano	
	<i>Friday, August 19</i> JAZZ SYMPOSIUM ANDRE PREVIN and others	<i>Saturday, August 20</i> JOHNNY GREEN Conductor LEONARD BERNSTEIN Pianist DOROTHY KIRSTEN Soprano		
8	<i>August 23</i> ERICH LEINS DORF Conductor WALTER GIESEKING Pianist	<i>August 25</i> ERICH LEINS DORF Conductor WALTER GIESEKING Pianist	<i>August 27</i> TO BE ANNOUNCED	

NOTE: FINAL CONCERT TUESDAY, AUGUST 30, Carl Orff's "Carmina Burana" LEOPOLD STOKOWSKI, Conductor, with soloists and ROGER WAGNER CHORALE.

TICKET INFORMATION — GENERAL ADMISSION: 50c. HOLLYWOOD BOWL STARLIGHTS (Book of 12 General Admission Coupons): \$5.00. HOLLYWOOD BOWL MEMBERSHIP (Book of 24 General Admission Coupons): \$10.00. General Admission Coupons good any night and may be used as scrip in exchange for reserved seats. RESERVED SEATS: Starlight Reserved Section, \$1.50; Terrace Section, \$2.50; Loge Box (side), \$2.50; Loge Box (center), \$3.00; Garden Box, \$3.50. All tickets tax exempt. Season tickets for Symphonies Under the Stars (16 concerts) and Hollywood Bowl Pops (8 concerts) or both (24 concerts) are available at special rates in reserved seat locations. For further information, call HO. 9-3151. TICKETS ON SALE: Hollywood Bowl, 2301 N. Highland Ave., Southern California Music Co., 737 S. Hill St. and all Mutual Ticket Agencies.

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Your New Freedom Gas Kitchen—featuring built-in Gas cooking units—can be literally tailored-to-you. And what a selection you have with Gas—any one of 6 famous makes.


What's more, only Gas ranges offer you so many exclusive advantages. For instance, Gas gives you smokeless broiling in a separate compartment. Smoke and spatter disappear in the live Gas flame.

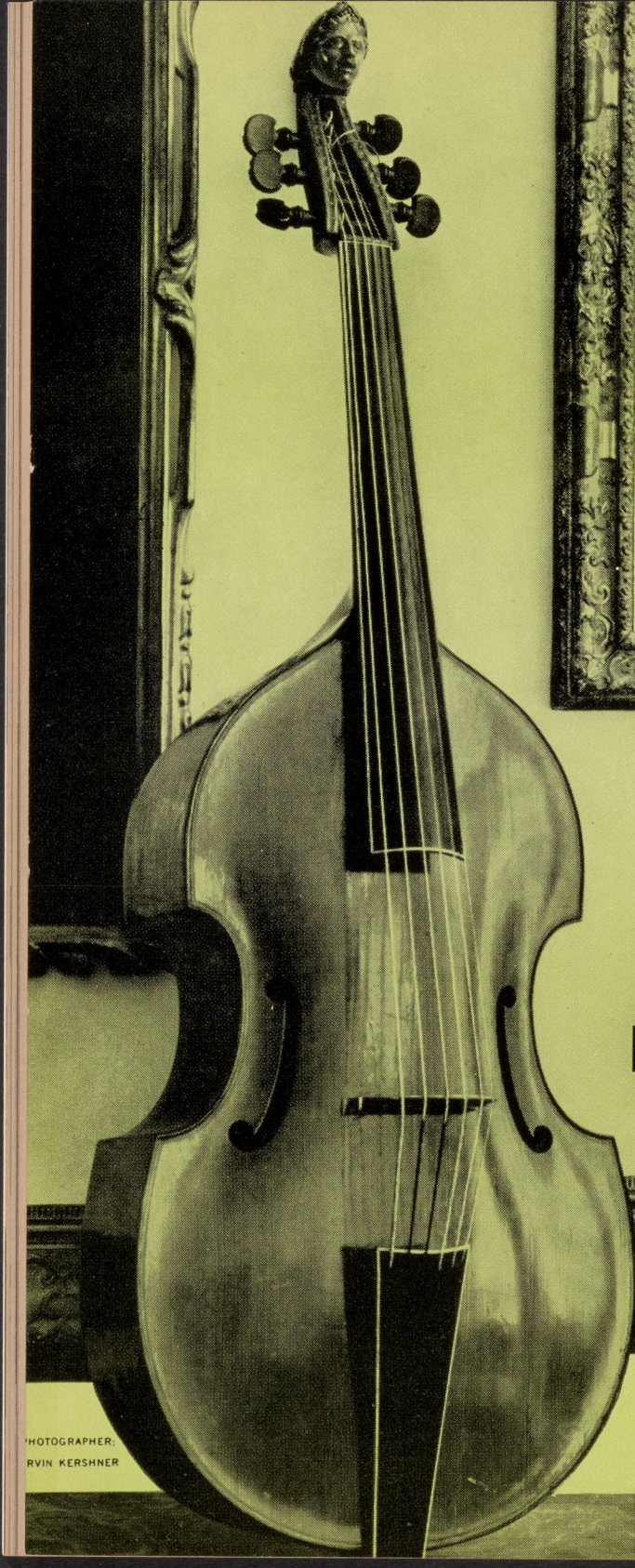
And because you broil with the door closed, you enjoy a cool, clean kitchen.

So remember, when you build or remodel, be sure to specify built-in Gas cooking units. When you buy, look for those quality homes featuring built-in Gas ranges.

Choose from six famous makes: Caloric, Chambers, O'Keefe & Merritt, Roper, Wedgewood and Western-Holly.

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Only **GAS**  gives you such modern automatic appliances



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Swift paths
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